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(Prices current 1.1.02)

Violine I.

QUINTETT.

Aug. Klughardt, Op. 43.

Lento.

Violine I.

ten. *ten.* *ff* *ff* *f* *cresc.* *ff* *E 10 10 F* *Cello.* *Bratsche.* *p espress.* *p* *p* *cresc.* *f* *cresc.* *ff* *sempre ff* *1. ten.* *ten.* *ten.* *ten.* *ten.* *p*

Violin and Piano, Op. 10, No. 3 by Frédéric Chopin. The score is in G major and 3/4 time. It features a variety of musical techniques including pizzicato, arco, trills, and triplets. The piece is marked with dynamic changes from p (piano) to ff (fortissimo) and includes performance instructions like 'dim.' (diminuendo) and 'cresc.' (crescendo). The score is divided into sections labeled 1, 2, L, M, and N.

2. *ten. ten.* **H** *ten. pizz. arco*

ten. pizz. arco ten. pizz. arco ten. pizz.

arco f dim. p pp **I**

1 *f dim. pp*

1 *f dim. pp*

1 *f dim. pp*

2 *p dim.*

K *ten. ten. ten. ten.*

ten. ten. cresc. ten. ten.

L *f fp f*

fp cresc. ff **2**

Violine I.

Musical score for Violine I, page 4. The score consists of 12 staves of music in G major and 3/4 time. It begins with a piano introduction marked "Piano." and "3". The first staff has a measure with a "3" and a "Piano." marking. The music features various dynamics including piano (*p*), forte (*f*), fortissimo (*ff*), and fortississimo (*fff*), as well as crescendos and decrescendos. There are also markings for "dim.", "p dolce", "sempre p", and "pp". The score includes several measures with triplets and sixteenth notes. The piece concludes with a final measure marked "1".

Violine I.

Musical score for Violine I, page 9. The score consists of 12 staves of music in G major and 3/4 time. It begins with a measure marked "4" and "f". The music features various dynamics including piano (*p*), forte (*f*), fortissimo (*ff*), and fortississimo (*fff*), as well as crescendos and decrescendos. There are also markings for "dim.", "pp", "p dolce", "sempre p", and "pp". The score includes several measures with triplets and sixteenth notes. The piece concludes with a final measure marked "1".

Violine I.

Allegro non troppo.

Violine I. score page 8. The page contains 12 staves of music. The first staff is for Cello and Piano, and the second is for Violin II. The music is in 3/4 time, key of D major. The score includes various dynamics (ff, mf, f, p, cresc., dim., pp) and articulations (accents, slurs, trills). The piece is marked 'Allegro non troppo.' and includes section markers A, B, C, D, and E. The bottom of the page is marked 'E. E. 267'.

Violine I.

Violine I. score page 5. The page contains 12 staves of music. The first staff is for Violin I. The music is in 3/4 time, key of D major. The score includes various dynamics (p, cresc., f, dim., pp) and articulations (accents, slurs, trills). The piece is marked 'Allegro non troppo.' and includes section markers R, S, and D. The bottom of the page is marked 'E. E. 267'.

Violine I.

Adagio.

8 *Piano.* *p molto espressivo*

9 *cresc.* *p*

10 *Bratsche.* *p*

dolce *p* *f* *p* *f* *p dim.*

pp *p molto espressivo* *p*

C *p* *pp*

p *pp*

pp

pp *ppp*

D *p*

molto espressivo *p* *dolce*

f *p* *mf*

Adagio molto. *molto rit.*

p *dim.* *pp* *ppp*

Violine I.

Moderato, molto espressivo.

p espressivo *pizz.* *f* *p*

5 *f* *1* *arco* *ff*

3 *p* *cresc.*

f *sf* *sf* *p* *cresc.*

f *cresc.* *ff*

Più moderato. *dolce* *pp*

8 *pp* *p*

arco *pp* *Tempo I.* *pizz.* *1* *5* *1* *1*

ff *3* *p*

cresc. *f* *sf* *sf* *p* *cresc.*

f *cresc.* *ff*

Più moderato. *dolce* *pp*

pp *1* *pizz.*

pp

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Violine II.

QUINTETT.

A. Klughardt, Op. 43.

Lento.

Allegro con fuoco.

Violine II.

Violine II. musical score with staves, dynamics (f, ff, p, cresc., sempre ff), and performance markings (ten., 3, 4, 2 E 10 10, Cello, Bratsche).

The musical score for Violine II consists of 12 staves. The first four staves are in treble clef, and the last eight are in bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as triplets, slurs, and dynamic markings. Performance markings include 'ten.' (tension) and '3' (triplets). A section of the score is marked '2 E 10 10' with 'Cello.' and 'Bratsche.' below it. The score concludes with a 'sempre ff' marking.

Violine II.

Violine II. Musical score for page 10, featuring various musical notations including pizz., arco, dynamics (p, dim., pp, f, ff, cresc., poco a poco cresc.), and articulation (accents, slurs). The score includes performance markings like 'L' and 'M'.

Violine II.

Violine II. Musical score for page 3, featuring various musical notations including pizz., arco, dynamics (p, dim., pp, f, ff, cresc., poco a poco cresc.), and articulation (accents, slurs). The score includes performance markings like 'H', 'I', 'K', and 'L'.

Violine II.

Violine II.

M

ff

dim.

Solo.

pizz.

p

N

14 0 1 2 3

Cello

pp

marc. e ben ten.

cresc.

f

P

8

p

cresc.

f

cresc.

ff

f

cresc.

ff

Viol. I.

4 5

p

cresc.

Violine II.

Violino I

1. *f* *cresc.* *ff* *ff* *p* *dim.* *pp* *cresc.* *dim.* *pp* *cresc.* *sempre* *cresc.* *sempre cresc.* *mf* *ff* *ff* *p* *poco a poco cresc.* *ff* *ff* *a tempo* *poco rit.*

Violine II.

Allegro non troppo.

Cello

Violine II.

Violine II.

Adagio.

Piano 10 *p* *cresc.*
 A 4 4
 Bratsche.
 4 B 1
 Piano.
 Cello Solo
 1 3
 2 C
 D 9
p molto espressivo
 dolce
 Adagio molto. *molto rit.*
 Moderato, molto espressivo.
p espressivo
 pizz. *cresc.* *f*

Violine II.

1 arco *ff* 1 *ff* 6 Viol. I. *cresc.*
 7
f *sf* *sf* *p* *cresc.*
f *cresc.* *ff*
 Più moderato.
 dolce
pp
 8 *p* *pp* 1. 2.
 1 Tempo I. pizz. *cresc.* *f* 2 arco *ff*
 5 Viol. I. *ff*
cresc. *f* *sf* *sf* *p*
cresc. *f* *cresc.*
 Più moderato.
 dolce
pp
 5 pizz. *pp*

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Bratsche. QUINTETT.

August Klughardt, Op. 43.

Lento.

Allegro con fuoco.

Bratsche.

arco

f *p cresc.* *f fp* *cresc.* *f* *p* *cresc.*

f *ten.* *3*

ff *3* *f* *3*

ff *3*

f

cresc. *ff* *5* *E* *8* *Cello* *9* *10*

espress. *p*

F *p*

5 *p*

p *p* *cresc.*

G *f* *cresc.*

ff *3* *3* *3* *sempre ff*

1. ten. *ten.* *ten.* *ten.* *ten.*

Bratsche.

ff
ff con tutta la forza
p poco a poco cresc.
ff
p cresc.
p poco rit.
p
dim.
pp
poco a poco cresc.
pizz.
arco
f
cresc.
ff
f cresc.
ff
p cresc.
ff

K 3
L
M 11
N

Bratsche.

ten.
ten.
ff
pizz.
pp
arco
f
dim.
p
dim.
f
pp
espress.
dim.
p
f
ten.
ten.
pp
ten.
ten.
ten.
ten.
cresc.
f
ten.
ten.
f
fp
f
fp
f
fp
cresc.
ff

K
L

E. E. 267

THE SWAN
 Charles-Louis HANON, Op. 23, No. 12

Allegretto

f

cresc.

ff

p

dim.

pp

cresc.

dim.

pp

cresc.

sempre cresc.

mf

sempre cresc.

ff

Bratsche.

Allegro non troppo.

Viol. II. *mf* *cresc.* *sf*

ff *p* *poco a poco*

cresc. *ff* *poco rit.* *4*

p *p* *C* *cresc.* *dim.* *pp*

f *dim.* *p* *cresc.*

ff *mf* *cresc.* *f* *ff* *p* *cresc.*

f *8* *2* *p* *cresc.*

f *9* *f* *tr*

Bratsche.

cresc. *f* *dim.*

p *dim.* *pp* *5*

p *p* *cresc.* *5*

S *fp* *cresc.*

f *cresc.*

ff *con tutta la forza*

Bratsche.

Adagio.

10

p molto espress.
cresc.
p
A 4
p
dolce
p
B 1
p
f
p
1
3
2
p
C
p
p
pp
1
D
9
pp
ppp
espress.
p molto espress.
dolce
1
p
f
p
mf
Adagio molto.
molto riten.
p
dim.
pp
3
3
ppp
Moderato, molto espressivo.
5
pizz.
cresc.
f
arco
f espress.
ff
2

Bratsche.

espressivo
p
cresc.
f
sf
p
cresc.
f
cresc.
ff
1
2
1
Più moderato.
dolce
pp
8
Viol. 9
p
1.
2.
1
Tempo I.
pizz.
cresc.
5
f
arco
espress.
ff
2
p
espress.
cresc.
f
sf
sf
p
cresc.
f
cresc.
1
Più moderato.
ff
dolce
pp
1
pizz.
pp

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Violoncell. QUINTETT.

August Klughardt, Op. 43.

Lento.

dim.

pp

cresc.

pp

poco a poco cresc.

2 Allegro con fuoco.

pizz.

f

p

arco

p

poco a poco cresc.

f

cresc.

ff

pizz.

p

arco

p

cresc.

f

fp

cresc.

f

fp

cresc.

Violoncell.



Violoncell. musical score, page 2. The score is written for a double bass (Violoncell.) in E-flat major (three flats) and 2/4 time. It consists of 11 staves of music. The key signature is E-flat major (three flats). The time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a tenuto marking. The second staff features a fortissimo (*ff*) dynamic. The third staff includes a fortissimo (*ff*) dynamic and a crescendo (*cresc.*) marking. The fourth staff starts with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic, followed by an expressive (*espress.*) marking. The fifth staff begins with a piano (*p*) dynamic. The sixth staff includes a piano (*p*) dynamic and a trill (*tr*) marking. The seventh staff features a piano (*p*) dynamic. The eighth staff includes a piano (*p*) dynamic and a trill (*tr*) marking. The ninth staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The tenth staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The eleventh staff starts with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The score also includes fingerings (e.g., 1, 5) and articulation marks (e.g., accents).

Violoncell.

Violoncell score for page 10, measures 1-16. The score is written in bass clef with a key signature of one sharp (F#). It includes various dynamics and articulations:

- Measures 1-4: *ff*, *poco cresc.*, *ff*, *poco a*.
- Measures 5-8: *pizz.*, *p*, *poco rit. a tempo*, *ff*.
- Measures 9-12: *arco*, *cresc.*, *f*, *ff*.
- Measures 13-16: *M*, *f*, *cresc.*, *ff*.

Violoncell.

Violoncell score for page 11, measures 1-16. The score is written in bass clef with a key signature of one sharp (F#). It includes various dynamics and articulations:

- Measures 1-4: *ff*, *sempre ff*.
- Measures 5-8: *1.*, *ten.*, *ten.*, *ten.*, *ten.*, *ten.*, *ten.*, *ten.*.
- Measures 9-12: *2.*, *ten.*, *ten.*, *ff*, *pp*, *ten.*, *pizz.*, *arco*.
- Measures 13-16: *ten.*, *pizz.*, *arco*, *ten.*, *pizz.*, *arco*, *ten.*, *pizz.*, *arco*, *cresc.*, *f*.
- Measures 17-20: *1.*, *I*, *p*, *pp*.
- Measures 21-24: *f*, *p*, *pp*, *dim.*, *pp*.
- Measures 25-28: *K*, *cresc.*.
- Measures 29-32: *L*, *f*, *fp*.
- Measures 33-36: *1.*, *f*, *fp*.
- Measures 37-40: *fp*, *cresc.*, *fp*, *cresc.*, *ff*.

Violoncell.

M *f*

dim. *p* *arco* *pp*

pizz. **N** *1* *10*

0 marcato e ben tenuto *3* *cresc.*

Solo **P** *p* *cresc.*

f *cresc.*

f *cresc.*

ff *p* *cresc.* *ff* *1* *p*

cresc. *f* *cresc.* *p* *cresc.*

f *dim.* *p* *dim.*

Violoncell.

D *f* *Bratsche.* *f* *E*

f *6*

3 *cresc.* *ff*

ff *1* *4* *dim.*

dolce *pp* *cresc.*

dim. *pp* *G*

sempre cresc.

cresc. *1* *mf* *sempre cresc.*

5 *ff* *Viol. II.* *2* *Viol. I.*

Violoncell.

Allegro non troppo.

Violoncell. score for page 8, Allegro non troppo. The score consists of 12 staves of music in 3/4 time, key of D major. It features various dynamics (f, p, cresc., ff, poco a poco cresc., pizz., arco, poco rit., p, espress., dim., mf, f) and articulations (accents, slurs, triplets, quintuplets). Markings include 'A', 'B 4', and 'C'.

Violoncell.

Violoncell. score for page 5, Adagio. The score consists of 12 staves of music in 3/4 time, key of D major. It features various dynamics (pp, p, cresc., f, ff marcato, con tutta la forza, p, dolce) and articulations (accents, slurs, triplets, quintuplets). Markings include 'R', 'S', 'A 4', 'B 1', and 'Bratsche.'

F. E. 267

4

F.E. 267

QUINTETT.

August Klughardt, Op. 43.

Lento.

Violine I.

Violine II.

Brätsche.

Violoncell.

Klavier.

Lento.

*Ad. 3/4 * Ad. 3/4 **

4

A

cresc. *pp* *poco a poco cresc.*

cresc. *pp* *poco a poco cresc.*

pp *poco a poco cresc.*

pp *poco a poco cresc.*

pp *poco a poco cresc.*

f

f

f

f

f

f

dolce *p*

(mit Ped.)

17

p

dim.

f *p* *dim.*

p *dim.*

dim. *pp* *espressivo*

pp *espressivo*

pp

pp

[illegible]

Allegro con fuoco.

Allegro con fuoco.

The score features a piano introduction in B-flat major, 2/4 time, marked *f* (forte). The introduction consists of a single measure of a half note B-flat in the bass and a half note D in the treble. This is followed by a series of measures of whole notes in the bass and half notes in the treble, creating a rhythmic pattern. The tempo and mood are indicated by the title **Allegro con fuoco.**

Allegro con fuoco.

The image displays a musical score for Frédéric Chopin's 'L'Espresso', Op. 10, No. 3. The score is written for piano and is in B-flat major, 3/4 time. The tempo is marked 'p espress.' (piano, espresso). The score is divided into two systems. The first system shows the first three measures, which are mostly rests for the upper staves. The second system shows the continuation of the piece, featuring a complex, fast-moving melody in the bass clef and a more active treble clef. The score is written in a standard musical notation with a key signature of two flats and a 3/4 time signature.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The vocal parts are written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The second system consists of two staves: a grand staff (treble and bass clef) for the piano accompaniment. The piano part features a prominent triplet melody in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *pizz.* (pizzicato).

Measures 1-4 of section B. The score is in 3/4 time with a key signature of one flat. It features a vocal line with a melodic line and a piano accompaniment with arpeggiated chords and triplets. Dynamics include *p* (piano).

Measures 5-8 of section B. The piano accompaniment features a steady eighth-note pattern. Dynamics include *poco a poco cresc.* (poco a poco crescendo).

Measures 9-12 of section B. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* (forte).

Measures 13-16. The piano accompaniment features a steady eighth-note pattern. Dynamics include *dim.* (diminuendo).

Measures 17-20. The piano accompaniment features a steady eighth-note pattern. Dynamics include *2. ten.* (second tenor), *ten.* (tenor), *ff* (fortissimo), *pp* (pianissimo), and *pizz.* (pizzicato).

Measures 21-24. The piano accompaniment features a steady eighth-note pattern. Dynamics include *arco* (arco), *ten.* (tenor), *pizz.* (pizzicato), and *cresc.* (crescendo).

System 1, measures 8-12. The score features four staves. The first two staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The last two staves are for a grand piano. Dynamics include *f*, *p*, *cresc.*, *fz*, and *arco*. The key signature has two flats, and the time signature is 3/4.

System 2, measures 13-17. The score continues with the same four staves. Dynamics include *p*, *cresc.*, *f*, and *p*. The musical notation includes various note values and rests.

System 3, measures 18-22. The score continues with the same four staves. Dynamics include *f*, *p*, *ten.*, and *f*. A section marked **D** begins in measure 18. The piano part features a complex, rapid melodic line.

System 4, measures 23-27. The score continues with the same four staves. Dynamics include *p* and *f*. The piano part continues with its rapid melodic line.

System 5, measures 28-32. The score continues with the same four staves. Dynamics include *p* and *f*. The piano part continues with its rapid melodic line.

System 6, measures 33-37. The score continues with the same four staves. Dynamics include *p*, *cresc.*, *f*, and *sfz*. A section marked **G** begins in measure 33. The piano part continues with its rapid melodic line.

First system of music, measures 1-4. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a triplet in measure 3 and a *p* (piano) dynamic marking in measure 4.

Second system of music, measures 5-8. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present in measure 8.

Third system of music, measures 9-12. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present in measure 9. The system concludes with a repeat sign.

First system of music, measures 1-4. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a triplet in measure 3 and a *p* (piano) dynamic marking in measure 4.

Second system of music, measures 5-8. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present in measure 8.

Third system of music, measures 9-12. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A *p* (piano) dynamic marking is present in measure 9. The system concludes with a repeat sign.

Musical score for page 10, measures 1-16. The score is in B-flat major and 4/4 time. It features a vocal line with triplets and a piano accompaniment with arpeggiated chords and a bass line. Dynamics include *ff* and *cresc.* markings.

Musical score for page 11, measures 17-32. The score continues from page 10. It includes a vocal line and piano accompaniment. Dynamics include *cresc.*, *ff*, *dim.*, *p*, and *espress.* markings. A section labeled "E" begins at measure 25.

p *dolce* **B**

p *dolce* *mf* *3* *dim.*

p *dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp* *molto espressivo* *sempre p*

ten. *ten.* *ten.* *ten.* *cresc.* *cresc.* *cresc.* *cresc.*

ten. *ten.* *ten.* *ten.* *cresc.* *cresc.* *cresc.* *cresc.*

ten. *ten.* *ten.* *ten.* *cresc.* *cresc.* *cresc.* *cresc.*

Musical score for page 20, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features vocal staves and piano accompaniment. Dynamics include *f*, *fp*, *cresc.*, and *ff*. There are also markings for "8" and "3" indicating specific musical phrases or ornaments.

Musical score for page 33, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features vocal staves and piano accompaniment. Dynamics include *p*, *cresc.*, and *ff*. There are also markings for "dolce" and "con filoco".

Adagio.

Adagio.
molto espressivo

p *cresc.*

molto espressivo

p *cresc.*

cresc.

cresc.

cresc.

cresc.

cresc.

E. F. 267

F. E. 267

2

M

ff

sempre ff

E. E. 267

Musical score for page 22, featuring vocal and piano parts. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *dim.* (diminuendo) and *pizz.* (pizzicato). The piano part features a prominent bass line with a large, sustained note in the final measure.

Musical score for page 31, featuring vocal and piano parts. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *con tutta la forza* (with all the force). The piano part features a complex, fast-moving bass line with many triplets and sixteenth notes.

30

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

ff marc.

ff marc.

23

N

p dolce

sempre p

sempre p

arco

p dolce

sempre p

dim.

pp

arco marc. e ben ten.

ppp

Page 24 contains measures 1 through 16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 1-4) features a vocal melody with dynamics *f*, *dim.*, *p*, and *dim.*, and piano accompaniment with *f* and *dim.*. The second system (measures 5-8) includes a vocal melody with a *pp* dynamic and piano accompaniment with *f* and *dim.*. The third system (measures 9-12) shows a vocal melody with a *pp* dynamic and piano accompaniment with *pp*. The fourth system (measures 13-16) continues the vocal melody with a *pp* dynamic and piano accompaniment with *pp*.

Page 25 contains measures 17 through 32. The score is written for four staves: two vocal staves and two piano staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 17-20) features a vocal melody with a *P* dynamic and piano accompaniment with *p*. The second system (measures 21-24) shows a vocal melody with a *p* dynamic and piano accompaniment with *p*. The third system (measures 25-28) continues the vocal melody with a *p* dynamic and piano accompaniment with *p*. The fourth system (measures 29-32) shows a vocal melody with a *p* dynamic and piano accompaniment with *p*.

Musical score for page 26, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features a piano introduction with a *p* (piano) dynamic. The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-12, and the fourth system contains measures 13-16. Dynamics include *p*, *cresc.*, and *f*. The piano part has a complex, rhythmic accompaniment.

Musical score for page 27, measures 17-32. The score continues from page 26. It features a piano introduction with a *p* (piano) dynamic. The first system contains measures 17-20, and the second system contains measures 21-24. The third system contains measures 25-28, and the fourth system contains measures 29-32. Dynamics include *p*, *cresc.*, *f*, and *ff*. The piano part has a complex, rhythmic accompaniment.

Musical score for page 36, featuring piano and grand staves. The score includes various musical notations such as dynamics (*pp*, *p*), articulation (*acc.*), and ornaments (*ed.*). The key signature is B-flat major, and the time signature is 4/4. The score is divided into two systems, each with four staves.

Musical score for page 49, featuring piano and grand staves. The score includes various musical notations such as dynamics (*ff*, *p*, *cresc.*, *dim.*), articulation (*acc.*), and ornaments (*ed.*). The key signature is B-flat major, and the time signature is 4/4. The score is divided into two systems, each with four staves.

Allegro non troppo.

First system of music on page 48. It consists of a piano part (bottom) and a violin part (top). The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) section with a crescendo (*cresc.*). The violin part is mostly rests, with some notes appearing later in the system.

Allegro non troppo.

Second system of music on page 48. The piano part continues with a forte (*f*) dynamic, then a piano (*p*) section with a crescendo (*cresc.*). The violin part has a crescendo (*cresc.*) and a piano (*p*) section.

Third system of music on page 48. The piano part features a mezzo-forte (*mf*) section with a crescendo (*cresc.*) leading to a fortissimo (*sfz*) section. The violin part also has a mezzo-forte (*mf*) section with a crescendo (*cresc.*) and a fortissimo (*sfz*) section.

D

First system of music on page 37. It consists of a piano part (bottom) and a violin part (top). The piano part begins with a piano (*pp*) dynamic, followed by a pianissimo (*ppp*) section. The violin part also starts with a piano (*pp*) dynamic, followed by a pianissimo (*ppp*) section.

Second system of music on page 37. The piano part has a piano (*pp*) dynamic, followed by a pianissimo (*ppp*) section with a crescendo (*cresc.*). The violin part has a piano (*pp*) dynamic, followed by a pianissimo (*ppp*) section with a crescendo (*cresc.*).

Third system of music on page 37. The piano part has a piano (*p*) dynamic, followed by a pianissimo (*ppp*) section with a crescendo (*cresc.*). The violin part has a piano (*p*) dynamic, followed by a pianissimo (*ppp*) section with a crescendo (*cresc.*).

Fourth system of music on page 37. The piano part has a piano (*p*) dynamic, followed by a pianissimo (*ppp*) section with a crescendo (*cresc.*). The violin part has a piano (*p*) dynamic, followed by a pianissimo (*ppp*) section with a crescendo (*cresc.*).

p *espressivo* *pp* *mit Pedal.*

espressivo *pp*

molto espressivo *p* *molto espressivo* *pp*

Più moderato. *dolce* *f* *dim.* *p*

pp *pp* *pp* *pp*

pizz. *pp* *morendo*

Page 46 contains measures 1 through 16. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a variety of dynamics, including *sfz* (sforzando), *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The piano part includes complex rhythmic patterns with triplets and sixteenth notes. The vocal parts have melodic lines with some rests.

Page 39 contains measures 17 through 32. The score continues with the same four-staff format. Measures 17-24 are marked *dolce* (sweetly) and feature a piano solo with intricate triplet and sixteenth-note passages. Measures 25-32 are marked *Adagio molto.* (very slow) and *molto rit.* (very ritardando), with dynamics ranging from *ppp* (pianississimo) to *f* (forte). The piano part includes a section marked *ppp ed.* (pianississimo and sostenuto) with a fermata. The vocal parts continue with melodic lines.

Moderato, molto espressivo.

p espressivo

p espressivo

p espressivo

p espressivo

Moderato, molto espressivo.

f

p

f

pizz.

p

pizz.

f

pizz.

cresc.

f

pizz.

cresc.

f

arco

f espressivo

f espressivo

ff

f

p

f espressivo

ff

arco

ff arco

f

f espressivo

ff

f espressivo

ff

f

f espressivo

ff

ff

ten.

p

f

ff

ffp

cresc.

cresc.

cresc.

cresc.

f

ff

3

pp

1. 2.

Tempo I.

pizz. cresc.

Tempo I.

dim. p

This page contains measures 1 through 16. It features a piano introduction with a piano (pp) dynamic. The score includes vocal staves and piano accompaniment. There are two first and second endings. The tempo changes to 'Tempo I.' at measure 11. The piano part includes 'pizz.' (pizzicato) and 'cresc.' (crescendo) markings. The vocal part has a 'dim.' (diminuendo) marking followed by a 'p' (piano) dynamic.

ff

ffp

p espressivo

cresc.

cresc.

cresc.

cresc.

f

This page contains measures 17 through 32. It continues the musical piece with various dynamics including fortissimo (ff), fortissimo piano (ffp), piano espressivo (p espressivo), and crescendo (cresc.). The piano part features complex chordal textures and arpeggiated figures. The vocal part has melodic lines with some triplets. The tempo remains 'Tempo I.'.

Musical score for page 42, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. Dynamics include *sfz* (sforzando), *p* (piano), *cresc.* (crescendo), and *f* (forte). The piano part includes complex chordal textures and melodic lines.

Musical score for page 43, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment are shown. Dynamics include *ff* (fortissimo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The tempo marking *Più moderato.* appears twice. The piano part includes complex chordal textures and melodic lines.

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Measures 1-16 of a musical score in G major. The score consists of five systems, each with four staves (treble, alto, tenor, and bass). The first system (measures 1-4) features a piano introduction with a *cresc.* marking. The second system (measures 5-8) continues the piano part with a *cresc.* marking. The third system (measures 9-12) introduces a melody in the upper staves with a *ff* marking. The fourth system (measures 13-16) continues the melody with a *cresc.* marking. The fifth system (measures 17-20) features a piano part with a *ff* marking and a *cresc.* marking.

Measures 1-16 of a musical score in G major. The score consists of five systems, each with four staves (treble, alto, tenor, and bass). The first system (measures 1-4) features a piano introduction with a *sempre ff* marking. The second system (measures 5-8) continues the piano part with a *cresc.* marking. The third system (measures 9-12) introduces a melody in the upper staves with a *ff* marking. The fourth system (measures 13-16) continues the melody with a *cresc.* marking. The fifth system (measures 17-20) features a piano part with a *ff* marking and a *cresc.* marking.

Musical score for page 64, measures 1-12. The score is written for a piano with four staves (two treble and two bass). The key signature is one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. The first system (measures 1-4) shows a dense texture with many sixteenth notes. The second system (measures 5-8) includes triplets and a crescendo marking. The third system (measures 9-12) features a forte (f) dynamic and a crescendo marking. The fourth system (measures 13-16) includes a fortissimo (ff) dynamic and a crescendo marking. The fifth system (measures 17-20) includes a fortissimo (ff) dynamic and a crescendo marking. The sixth system (measures 21-24) includes a fortissimo (ff) dynamic and a crescendo marking.

Musical score for page 53, measures 1-12. The score is written for a piano with four staves (two treble and two bass). The key signature is one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. The first system (measures 1-4) shows a dense texture with many sixteenth notes. The second system (measures 5-8) includes triplets and a crescendo marking. The third system (measures 9-12) features a forte (f) dynamic and a crescendo marking. The fourth system (measures 13-16) includes a fortissimo (ff) dynamic and a crescendo marking. The fifth system (measures 17-20) includes a fortissimo (ff) dynamic and a crescendo marking. The sixth system (measures 21-24) includes a fortissimo (ff) dynamic and a crescendo marking.

Musical score for page 54, featuring vocal and piano parts. The key signature is one sharp (F#). The score includes several systems of staves. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte). A section marked **D** is present. The piano part features complex chordal textures and arpeggiated figures.

Musical score for page 63, featuring vocal and piano parts. The key signature is one sharp (F#). The score includes several systems of staves. Dynamics include *f* (forte), *pizz.* (pizzicato), *arco* (arco), *cresc.* (crescendo), and *ff* (fortissimo). A section marked **M** is present. The piano part features complex chordal textures and arpeggiated figures.

The image shows a musical score for the song "L'Espresso" by Franz Schubert, Op. 142, No. 2. The score is written for voice and piano. It consists of five staves. The first four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is for the piano accompaniment. The key signature is one sharp (F#), indicating G major. The time signature is 3/4. The vocal parts feature a melody with various ornaments and dynamics, including "arco" and "dim.". The piano accompaniment provides a harmonic foundation with chords and arpeggiated figures.

pp

poco a poco cresc.

Musical score for "The Rose Tree" in G major, 2/4 time. The score consists of three staves: Treble (Right Hand), Treble (Left Hand), and Bass (Left Hand). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like "cresc." and "f". The piece concludes with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with eighth notes in the left hand. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for four staves: Treble 1, Treble 2, Bass, and Grand Staff (Piano). The key signature has one sharp (F#). The tempo is marked "Allegretto". The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The piece concludes with a double bar line and repeat dots.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is simple and catchy, with a chorus that repeats. The lyrics are written below the piano part. The score is arranged in a single system with a grand staff (treble and bass clefs) and a vocal line.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature is one sharp (F#) and the time signature is 3/4. The melody is primarily in the Treble 1 and Bass 1 staves. The Treble 2 staff contains a vocal line with lyrics. The Bass 2 staff contains a bass line. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in G major (one sharp) and 3/4 time. The piece begins with a piano (p) dynamic marking. The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, with some triplets. The Bass staff provides a harmonic accompaniment with chords and moving lines. The score includes various musical notations such as accidentals (sharps, flats, naturals), slurs, and dynamic markings (p, f). The piece concludes with a final chord in the Treble staff.

56

First system (measures 1-4): Treble and Bass staves with piano accompaniment. Dynamics: *f*, *cresc.*. Markings: *3*, *tr*.

Second system (measures 5-8): Treble and Bass staves with piano accompaniment. Dynamics: *cresc.*. Markings: *3*.

Third system (measures 9-12): Treble and Bass staves with piano accompaniment. Dynamics: *cresc.*. Markings: *3*.

Fourth system (measures 13-16): Treble and Bass staves with piano accompaniment. Dynamics: *ff*. Markings: *8*, *3*, *pp*, *mf*.

Annotations: (Mit Verschiebung.)

61

First system (measures 1-4): Treble and Bass staves with piano accompaniment. Dynamics: *ff*. Markings: *3*, *tr*, *ff*, *p*.

Second system (measures 5-8): Treble and Bass staves with piano accompaniment. Dynamics: *ff*. Markings: *3*, *ff*, *p*.

Third system (measures 9-12): Treble and Bass staves with piano accompaniment. Dynamics: *ff*. Markings: *3*, *ff*, *p*.

Fourth system (measures 13-16): Treble and Bass staves with piano accompaniment. Dynamics: *ff*. Markings: *3*, *ff*, *p*.

Annotations: (Mit Verschiebung.)

This page of musical notation is for a piano and voice piece. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into systems. The piano part begins with a series of chords and moving lines in both hands. The vocal part enters in the second system with the lyrics "con tutta la forza". The piano part continues with complex chords and triplets. The vocal part has lyrics in Italian: "con tutta la forza" and "poco a poco cresce." The score is written in G major (one sharp) and 4/4 time.

[illegible]

[illegible][illegible]

Herrn Professor Joseph Joachim
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